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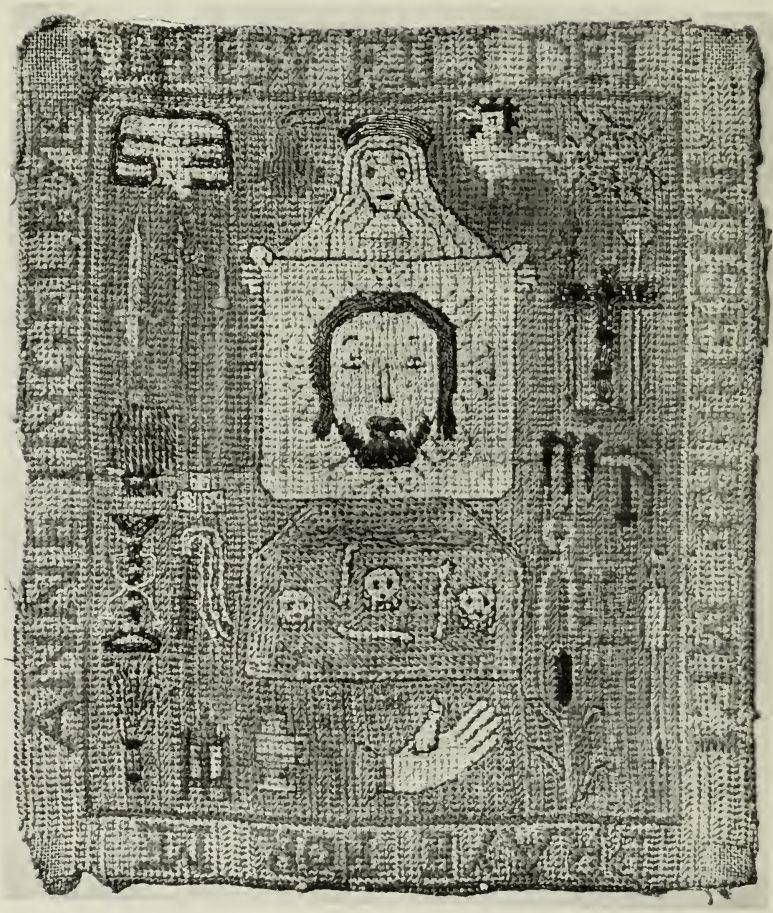

13. ENGLISH; late 16th or early 17th century. (p. 13.)

Frontispiece.]

VICTORIA AND ALBERT MUSEUM

DEPARTMENT OF TEXTILES

CATALOGUE OF SAMPLERS

WITH 12 ILLUSTRATIONS.

LONDON: PRINTED UNDER THE AUTHORITY OF
HIS MAJESTY'S STATIONERY OFFICE, 1915.

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NOTE.

A LIST of the Museum collection of samplers issued in 1906 being out of print, advantage has been taken of the opportunity thus afforded of rearranging it so as to bring it more into conformity with the recent publications of the Museum, and of including samplers acquired since that year. This work has been entrusted to Mr. P. G. Trendell, Assistant-Keeper of the Department. The samplers in the circulation collections of the Museum are not included in this catalogue.

A. F. KENDRICK.

Department of Textiles,
November, 1915.

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INTRODUCTION.

THE term Sampler is derived from the Latin word "exemplar," meaning a pattern, and it is found spelt in various ways such as "saumplarie, sawmplar, sampleth, and sam-cloth." It was first confined to a record, probably worked by adults, of patterns both in embroidery and lace. Subsequently it denotes an exercise in needlework done by children, often of tender age, to show the degree of skill they had attained, and to teach them the letters of the alphabet, the numerals, texts from the Bible, moral maxims, poetry, geography, &c. Specimens of the former class can be seen in Nos. 6, 12, 14, 17, and 21, and of the latter in Nos. 26, 27, 30, and 44.

References to samplers are found in English literature from the 16th century onwards. One of the earliest instances occurs in the following lines written by the Poet Laureate, John Skelton (about 1460–1529):—

"With that the tappettis and carpettis were layd,
Whereon theis ladys softly myght rest,
The saumpler to sow on, the lacis to enbraid."[1]

Sir Philip Sidney laments in his "Arcadia"[2] "Alas then, o Loue, why doost thou in thy beautifull sampler sette such a worke for my Desire to take out, which is as much impossible?" Thomas Kyd in *The Tragedie of Solimon and Perseda*,[2] asks: "When didst thou, with thy sampler . . . sit sowing?" Shakespeare makes mention of samplers in

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(1) *Garlande of Laurell*, 1523. Vol. I., ll. 787-9.
(2) About 1576. II., 119.
(3) 1599. I., ii.

two well-known passages. In *Titus Andronicus*[1] Marcus states:

"Fair Philomel, she but lost her tongue,
And in a tedious sampler sew'd her mind;"

whilst in *A Midsummer Night's Dream*,[2] Helen speaks:

"We, Hermia, like two artificial gods,
Have with our needles, created both a flower,
Both on one sampler, sitting on one cushion."

Herrick also has the invitation in the *Hesperides* ("The Wounded Heart"):

"Come bring your sampler, and with Art,
Draw in't a wounded Heart."

Thomas Milles, in *The Treasure of auncient and moderne Times*,[3] writes:—

"Feare God, and learne womens huswiuery;
Not idle Samplery or silken follies;"

and William Hawkins in *Apollo Shroving*[4] gives the further advice: "Take out thy fescue,[5] and spell here, in this one-leau'd booke. Tell the stitches in this sampler of blacke and white"—perhaps referring to Elizabethan or early Jacobean "black work" embroidery. On the other hand Jasper Mayne's lines in *The Citye Match*[6] may allude to the texts upon samplers or the Scriptural pictures of the 17th century; they run:

"Your school-mistresse . . . teaches
To knit in Chaldee, and worke Hebrew samplers."

Milton in *Comus*[7] makes the following allusion:—

"Coarse complexions,
And cheeks of sorry grain, will serve to ply
The sampler, and to teaze the huswife's wool."

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(1) Act II., scene 5.
(2) Act III., scene 2.
(3) 1613. I., 762.
(4) 1627. Prol., 5.
(5) A pointer of straw or wire used in teaching children to read.
(6) 1639. II., ii.
(7) Ll. 749–51.

Thomas Brooks in *A Golden Key*[1] records "Such as begin to work with the needle, look much on their sampler and pattern," and Dr. Johnson in the *Idler*[2] adds significantly "Our girls forsake their samplers to teach kingdoms wisdom." Other references can be traced in the writings of Keats, Pope, Burns, Thackeray, Dickens, Calverley, and Miss Mitford (*Our Village*).

Notices also occur in documents and historical manuscripts of the 16th century. For example, the household accounts of Queen Elizabeth of York (1465–1503), preserved in the Public Record Office, contain the entry: "To Thomas Fissch, for an elne, of lynnyn cloth for a sampler for the Quene, viijd." Further, in an inventory of King Edward VI.'s property, made in 1552, occur the following references: "Item, xii samplars"; "Item, one samplar of Normandie canvas, wrought with green and black silk"; "A book of parchment containing diverses patternes."[3] The will of Margaret Tomson, of Freston in Holland, Lincolnshire, proved at Boston, May 25th, 1546, is another noteworthy instance. It contains the clause: "I gyve to Alys Pynchebeck my sawmpler with semes."[4]

Actual samplers before the 17th century are extremely rare,[5] but subsequently they are comparatively numerous.

The Museum collection of English samplers runs in a fairly complete sequence from the first half of the 17th to the second quarter of the 19th century. The earliest dated specimen (Plate II.) belongs to the year 1643 (No. 1), but another, with patterns resembling the close stitchery of 17th century purses (No. 14), was probably worked during the first half of the same

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(1) 1675. Works, 1867, v. 284.

(2) 1758. No. 2, p. 3.

(3) Mrs. Palliser's *History of Lace*, 1902 edition, foot-notes to p. 9.

(4) *Essex Review*, 1908, xvii., 147.

(5) The London Museum possesses a sampler with horizontal bands of lace-work. In one of them is shown the Royal Arms of England, with the initials E.R., apparently referring to Queen Elizabeth. An important embroidered panel in the Victoria and Albert Museum (816–1893) is worked with the Royal Arms of the United Kingdom, the initials I.R. for James I., and a symmetrical tree bearing flowers and grapes on each side. The name of the embroideress, "MARY HVLTON," is in the bottom corners.

century; it is, unfortunately, not dated (Plate I.). One of the most recent samplers is dated 1835 (No. 43).

In the 17th century the small detached floral patterns and the graceful repeating borders (the latter showing the influence of contemporary Italian embroideries) resemble the needlework decoration upon Elizabethan articles of costume —such as tunics, shirts and headdresses, purses and coverlets.[1] The alphabets and numerals worked upon the majority of the 18th and 19th century samplers were doubtless a practice for the working of household linen.

Samplers are found throughout Great Britain, and also in France, Belgium, Holland, Denmark, Sweden, Germany, Switzerland, Italy, Spain, and America. Specimens worked in Mission Schools as far east as Calcutta are known. On some English, Scotch, and American samplers the name of the town and school is recorded.

There are no Scandinavian samplers in the Museum. An embroidered panel from Denmark, recently acquired (No. 59—1914), has numerous squares worked with small patterns arranged round the central compartment, which represents Christ and the woman of Samaria. These may have been intended to serve the same purpose as a sampler. The panel is dated 1751.

The various patterns were derived partly from pattern books, of which the best known was published in England in 1632, *A Schole House for the Needle*, by Richard Shorleyker. The Venetian pattern books[2] of the later part of the 16th and the early 17th centuries were largely used for the geometrical devices of the drawn and cut work bands. As the pattern books published in different countries often copied

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[1] See examples in the Museum collection, and in the collection of English costume lent by Sir Robert Filmer, Bart.

[2] See Ostaus, *La Vera Perfettione del Disegno.* 1561.
Parasole, *Pretiosa Gemma delle virtuose donne.* 1600.
Vecellio, *Corona delle nobili et virtuose donne.* 1593.
Vinciolo, *I singolari e nuovi Disegni.* 1606.

each other, a certain conservative tendency is apparent in the designs worked on the samplers.

The favourite patterns in the 17th century were mostly floral and geometric in character, the flowers, especially on English samplers, representing well-known varieties, such as red and white roses, carnations, tulips, pansies and honeysuckle ; acorns and strawberries are also shown. Occasionally small quaint human figures are introduced (No. 8 and No. 23) bearing flowers or other devices, to which the name of " boxers " has been given. In the 18th and 19th centuries more pictorial patterns occur, Adam and Eve in the Garden of Eden, landscapes, small formal houses within fenced enclosures, fruit trees, flowering plants in pots, birds and animals. The numerals and alphabets were supplemented by religious verses, sometimes of a strangely melancholy character, together with moral maxims and texts from the Scriptures. This change was probably due to the rise of Methodism[1] during the first half of the 18th century.[2] " Epistle " samplers in the form of short letters are occasionally found during the 18th century,[3] and about 1770 map samplers were popular. The latter were probably suggested by the new interest in travel and colonisation. Figures represented in contemporary costume appear during the reign of George III., and there is a quaint figure of a soldier or pensioner, inscribed " my dear father," on a sampler (No. 46) in the Museum collection. The name of the embroideress, with the date of the completion of the work, is commonly found on English samplers.

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(1) Wesley's hymns were first published in 1736.

(2) An interesting application of the idea of the sampler to purposes of utility can be seen on an apron of drawn and embroidered muslin in the Museum (1564–1904). In addition to a wavy stem pattern with fantastic birds, it has four texts, mainly from the Proverbs of Solomon, and the inscription " MARY TYKELL IN THE 14 YEAR OF HER AGE, 1717." Another example, corresponding with samplers of the second half of the 18th century, is a linen Hold-all and Needle-case (1–1903) embroidered, with silks in cross-stitch, with ten verses of religious character, surrounded by flowering plants in vases, baskets of fruit, and butterflies.

(3) *See* Tuer, *History of the Horn Book*, Vol. II., cut 202, for sampler dated 1778.

Foreign samplers seldom possess any pictorial character, texts and verses are usually absent, and the record of the worker's age has not yet been found. On some Spanish specimens, besides the worker's name, that of the teacher is recorded (Nos. 62 and 65).

Both Danish and Swedish samplers are met with of white muslin, with patterns of stitches for the "Tönder" drawn work, which was much used in the 18th and early 19th centuries on fichus, collars, and other articles of costume. One Museum specimen (No. 56), probably from North Germany, bears resemblance to this class.

English samplers of the 17th century were worked on long strips of bleached or unbleached linen, sometimes about a yard long. In the early part of the 18th century they were shorter, and they soon became nearly square. The linen was then of a yellower colour and more harsh in texture. Towards the close of the century a woollen tammy cloth or "sampler canvas" was introduced, which has often suffered subsequently from the attacks of moth. About 1800, quite small samplers were popular (No. 31). The fabric of the darned samplers, which then made their appearance, was a kind of transparent gauze, stiffened with gum, known as tiffany. In the early part of the 19th century coarse linen and linen canvas were again used. A few oval[1] and heart-shaped[2] samplers are found, but the majority are either oblong or square. Foreign samplers are usually of linen.

The embroidery is usually done in coloured silks, with the rare addition of metal threads; linen thread is, however, used for the "white work" on 17th century samplers, and, at a later period, both cotton and woollen threads are employed. In the last quarter of the 17th century some details are found semi-detached or raised by padding in the style of the grotesque contemporary "stump-work" upon caskets and pictures (Nos. 12 and 9). The openwork upon 17th century

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(1) *See* Tuer, *History of the Horn Book*, cut 196, dated 1809.
(2) *See* Huish, *Samplers and Tapestry Embroideries*, fig. 23, dated 1796.

samplers consists of cut and drawn work, with needlepoint lace fillings in the style of the Italian *reticella*. A flat satin stitch was common at the same time, and, when worked in white thread, it is known as damask stitch. Short and back stitches were also used, and French knots and *petit point* were occasionally introduced.

The lettering both in the 17th and 18th century is embroidered in cross, satin, and bird's-eye or eyelet stitches. Darning stitches were popular in various diaper patterns at the close of the 18th century; they were either worked over the fabric or across squares previously cut out of the ground (Plate X.); both back and front are often alike (Nos. 32 and 35). In the 19th century cross stitch was so general that it received the name of sampler stitch.

In foreign samplers the embroidery is usually done with coloured silks, sometimes in bright colours. The Spanish specimens have a considerable variety of stitches, as well as occasional decoration in drawn work. Both in German and Dutch samplers darning stitches occur.

It is evident that England was the chief producer of samplers, and the practice of working them continued general until about the middle of the 19th century. After a long, unbroken tradition of nearly 300 years, it would be a source of regret if this charming and domestic branch of needlework, with its special individual record, should so far wane in popularity as to become extinct.

I. ENGLISH.

The decoration of 17th century samplers is in the form of horizontal bands of varying width, filled with repeating floral and geometrical patterns frequently in the style of the graceful Italian borders of the period (No. 17). One example, dated 1661 (No. 6), has an interesting copy of lace scallops in embroidery (Plate III.), and another worthy of notice (No. 20) has a very decorative alphabet worked in needlepoint lace (Plate V.).

The colours of the embroidery silks were somewhat brighter in the early part of the 18th century than in the preceding century, reds, blues and greens in more vivid tones being frequently used. At this time also considerable care was taken with the lettering, and borders of repeating wavy or angular design were first introduced. A sampler dated 1710 (No. 24), which is still divided into horizontal bands, is worked at the bottom with a representation of the blue and white earthenware popular at that period, and another, dated 1731 (No. 26), bears upon it the complete Apostles' Creed and the Lord's Prayer (Plate V.). The patterns as the century advanced became more scattered. The map samplers, referred to in the Introduction,[1] were produced approximately between 1770 and 1810; the single one exhibited (No. 30) is dated 1780.

In the early part of the 19th century the patterns became still more disjointed. Alphabets were frequently large and clumsy, and crowns and coronets are seen. Some tasteful designs survived (Plate VI.), however, until a late period (No. 42, dated 1826), but the sampler steadily deteriorated, and it gradually disappeared about the middle of the 19th century.

The earliest dated sampler in the Museum collection which records the name of the worker is that done by Martha Salter,

[1] p. 5.

in the year 1651 (No. 3); and the first statement of the child-worker's age is No. 24, the inscription on which runs: "Martha. Wheeler Her Sampelr September The 15 1710 ageed 12 Years The 2 Day of Last March." One of the youngest workers recorded was "Catherine Pickling . . . aged 7 years, 1780" (No. 29). On no sampler in the following list is found the name of the school or locality where it was worked.

The small panel (No. 13) of late 16th or early 17th century date recently presented by Mr. F. Leverton Harris, M.P., is included in this catalogue, although perhaps it should not strictly be called a sampler. It is worked with the Emblems of the Passion, a brief supplication, and the name of the embroideress, "Anne Ingelbye." (Frontispiece.)

Samplers are represented in Francis Wheatley's picture of "The Schoolmistress," and in George Morland's "Visit to the Boarding School," the latter in the Wallace Collection.

The earlier specimens possess a rare charm, both in their decorative patterns and harmonious colouring, and well repay careful study.

SEVENTEENTH CENTURY.

(1) *Dated.*

1. Linen, embroidered with coloured silks and white linen thread partly in satin and cross stitches; it is also decorated with cut and drawn work filled with needle-point stitches. At the top are seven horizontal bands of varying width, containing wavy stems bearing roses, honeysuckle and other flowers, acorns, fruit and S-forms, the letters of the alphabet, and the date "ANO DO 1643," all worked in colours. Below are fourteen bands containing geometrical and floral patterns, including lozenges and zig-zag stripes, five being worked in white linen thread, and the remaining nine in cut and drawn work.

PLATE II.

L. 3 ft. $3\frac{3}{4}$ in., W. $7\frac{1}{2}$ in. Acquired in 1902. Reproduced, Kendrick, *English Embroidery*, Plate LII. Neg. No. 26146.

2. Linen, embroidered with coloured silks and white linen thread partly in knotted and cross stitches. Four horizontal bands of varying width filled with repeating conventional rose-trees and lilies, also acorns, worked in coloured silks alternating with five bands containing geometrical patterns of lozenges, S-forms and zig-zag stripes in white linen thread. Below the second band are the name and date: "REBECKAH POPE, 1644," with the letters of the alphabet.

L. 2 ft. 2 in., W. 9 in. Acquired in 1908.

3. Unbleached linen, embroidered with coloured silks partly in cross and satin stitches. Six horizontal bands of gradually increasing width from the top to the bottom, filled with alternately reversed conventional floral ornament, consisting of wavy and interlacing stems bearing roses and other flowers. At the bottom is the alphabet in large and small letters, with the name "MARTHA SALTER, 1651," and the words, "The feare of God is an excellent gift."

L. 18 in., W. 9 in. Acquired in 1905.

4. Unbleached linen, decorated with lacis or darned netting, and cut and drawn work filled with needlepoint lace stitches, and also embroidery in white linen thread. At the top are eleven horizontal bands of openwork of varying width, filled with repeating wavy floral stems, fleurs-de-lys, lozenges, octagons, stars and other geometrical devices, together with two representations of a mermaid combing her hair. Below are ten bands chiefly worked in satin stitch with angular stems bearing carnations, detached blossoms within lozenges, and other devices. At the bottom are worked the letters of the alphabet, with the name "MARGREET MAY" and the date 1654.

L. 2 ft. $5\frac{1}{2}$ in., W. 9 in. Acquired in 1872. Reproduced, *Art Workers' Quarterly*, 14. Vol. IV., p. 73. Neg. No. 26146.

5. Unbleached linen, embroidered with brightly coloured silks in cross, satin and knotted stitches. Ten horizontal bands of varying width filled with angular stems (some interlaced) bearing roses, carnations, honeysuckle and other flowers, also grapes and acorns. At the top are geometrical devices, the inscription "MARY BVRROWES IS MY NAME," the letters of the alphabet, and the date 1656.

L. 2 ft. 6½ in., W. 7½ in. Presented by Mrs. Miller in 1877.

6. Linen, embroidered with coloured silks in various stitches, including cross and satin stitches. At the top are the letters of the alphabet, the initials MMV. and the date 1661. Above is one horizontal band, and below are twenty-two others of gradually decreasing width, filled with detached stems bearing conventional roses, carnations and other flowers, also grapes, angular continuous stems with leaves and blossoms, and scalloped borders copied from contemporary lace edgings. PLATE III.

L. 3 ft. ¼ in., W. 11 in. Acquired in 1907. Neg. No. 37635.

7. Linen, decorated with cut and drawn work filled with needlepoint lace stitches, and embroidery in white linen thread. Six horizontal bands of varying width filled with rosettes, lozenges and other geometrical devices, and S-shaped scrolls. At the bottom are worked the letters of the alphabet, .the date 1666, and the name "ELIZABETH WOOD."

L. 15¼ in., W. 8 in. Acquired in 1899.

8. Unbleached linen, embroidered with coloured silks partly in cross stitches. Twelve horizontal bands of varying width filled with angular leafy stems (some interlaced) bearing pansies, honeysuckle, carnations and other flowers, together with strawberries, grapes, and acorns. In one band are two standing figures of men (boxers) holding flowers. At the top, amidst detached flowers, are the initials I H, and the date 1666.

L. 2 ft. 3 in., W. 7½ in. Acquired in 1899.

9. Unbleached linen, embroidered with coloured silks and white linen thread partly in cross, chain and satin stitches. There are also slight decorations in cut and drawn work, and some of the flowers are raised by padding and are covered with fine network. At the top, in colours, are two wide horizontal bands of floral devices within lozenges, and conventional flowering plants. In the middle, in white work, are two narrow borders and a broad band of geometrical ornaments (zig-zag stripes and rosettes) with small star-forms done in openwork with the needle. Below, in colours, are eight narrow borders, worked with the following inscription, the name and date, and also the letters of the alphabet, in various sizes:—

"MY FATHer Hitherto Hath done his Best To Make Me A WORKEWOMAN Above the Rest MarGReet, LVCVH [Lucus?] 1681. BEING ten Year old come IULY THE First."

L. 17 in., W. 10½ in. Presented by Miss A. L. Dixon in 1911.

10. Linen, embroidered with white linen thread and coloured silks partly in satin and cross stitches, and cut and drawn work filled with needlepoint stitches. Twelve bands of varying width, filled with geometrical devices, and angular leafy stems bearing conventional roses, carnations, honeysuckle and other flowers, together with acorns and S-forms; above which are three other bands of cut and drawn work in geometric patterns. At the top are worked the letters of the alphabet, with the name "SARA COLLENS," and the date 1688.

L. 2 ft. 4¾ in., W. 9¼ in. Acquired in 1893.

11. Loosely-woven linen, embroidered with coloured silks chiefly in cross stitch. Nine horizontal bands of varying width filled with angular leafy stems bearing roses, honeysuckle and other flowers, and fruit, also fret ornament. At the top are the repeated letters of the alphabet, with the name "JANE HARRIS," and the date 1694.

L. 20 in., W. 6 in. Acquired in 1899.

12. Linen, embroidered with coloured silks and white linen thread partly in satin and cross stitches, with portions applied in relief, and also decorated with cut and drawn work filled with needlepoint stitches. Ten horizontal bands in colours, filled with wavy, interlaced, and angular stems bearing roses, honeysuckle, pansies, together with grapes, two bands with the repeated letters of the alphabet and the embroideress's name, five bands of geometric ornament in white work, and four bands of cut and drawn work filled with large and small rosettes within lozenges or squares, a zig-zag band, and plants. At the bottom are the letters of the alphabet, with the name "ELIZABETH MACKETT," and the date 1696, also in white work. PLATE II.

L. 3 ft. $7\frac{1}{2}$ in., W. $9\frac{3}{4}$ in. Acquired in 1884. Reproduced, Kendrick. *English Embroidery*, plate LII., and *Art Worker's Quarterly*, 14. Vol. IV., p. 73. Neg. Nos. 26146, 29149, 37626, 37627

(2) *Undated.*

13. Linen, embroidered with coloured silks chiefly in chain stitch, and silver-gilt thread. The middle contains a representation of St. Veronica holding the sacred napkin, with Golgotha below. The surrounding space is filled with the following Emblems of the Passion (beginning at the top left-hand corner):—The tomb (?), purse, the cock, the crown of thorns, sword, axe and lance, spear, the cross, sponge on a reed, the coat and three dice, three nails and hammer, the pillar, a scourge, pincers and ladder, another scourge, lantern, vase of vinegar, a smiting hand, hyssop and a reed. All are worked in colours and gold on a pale green ground. There is a narrow border all round with the following inscription in mauve (faded) on a yellow ground: "IHESV FILI DEI MISERERE MEI PRAYE FOR ME ANNE INGELBYE." Late 16th or early 17th century. FRONTISPIECE.

L. $6\frac{1}{2}$ in., W. $5\frac{5}{8}$ in. Given by F. Leverton Harris, Esq., M.P., in 1915.

14. Loosely-woven linen, embroidered with silver-gilt and silver thread and coloured silks; some of the devices are partly in *petit point* and drawn work. (Unfinished.) Closely covered with a number of detached geometrical and floral patterns; among them are blossoms, rosettes, acorns and S-forms within compartments; pansies, carnations and strawberry plants, together with fish, birds, butterflies, caterpillars and a toad. On one side are the letters M.I. First half of 17th century. PLATE I.

L. 19½ in., W. 11¾ in. Acquired in 1913. Neg. No. 36177.

Some of the patterns resemble those found on contemporary English embroidered purses. A sampler of similar character is illustrated on Plate II. of Mr. Marcus Huish's *Samplers and Tapestry Embroideries*.

15. Unbleached linen, embroidered partly in cross and satin stitches with coloured silks, and silver thread and spangles. Ten horizontal bands, varying in width, filled with angular and wavy stems delicately designed, bearing roses, pansies, honeysuckle and other flowers, and strawberries. Four small figures of men (boxers) in blue shirts and red breeches holding flowers (?) are introduced into one band, and the letters of the alphabet are worked along the top of the sampler, together with the initials "M.P." Middle of 17th century.

L. 2 ft. ½ in., W. 7⅝ in. Acquired in 1913.

16. Unbleached linen, embroidered with white linen thread and red silk, and further decorated with drawn work filled in with needlepoint lace stitches. Unfinished. At the top are six bands of varying width in white work (oak stems with acorns, lozenges and rosettes) and the words "Hannah Pittman Her—". Beneath is the incomplete inscription:— "The Lamentation Of A Sinner. O Lord . Turn . not . Away . Thy . Face . From . Him That . Lies Prostret Lementing Sor His Sinful Life. Be–For . . Th" ——At the bottom are seven bands of floral and geometrical pattern, and S-forms, in openwork. The middle is plain. Middle of 17th century.

L. 3 ft. 1 in., W. 6 in. Acquired in 1913.

17. Linen, embroidered with coloured silks partly in cross stitch (both sides worked alike). Eleven horizontal bands of varying width filled with zig-zag and wavy stems bearing honeysuckle, carnations and other flowers, detached plants, lozenges, octagons, and geometrical ornament, and also the figure of an angel. At the top are small detached geometrical and floral devices. Second half of 17th century.

This specimen shows strong Italian influence.

L. 3 ft., W. 8 in., two pieces joined. Transferred from the Educational Division in 1877. Neg. Nos. 37639, 37640.

18. Linen, embroidered with coloured silks in cross, satin and other stitches. Seven horizontal bands filled with a symmetrical pattern of angular stems (some interlaced) bearing pansies, roses (the petals semi-detached), honeysuckle, carnations and other flowers, together with strawberries and acorns, and also S-forms. They are separated by the following lines in lettering of varying size :—

"When I was young I little thought
That wit must be so dearly bought
But now experience tells me how
If I would thrive then I must bow
And bend unto another's will
That I might learn both art and skill
To get my living with my hands
That so I might be free from band
And my own dame that I may be
And free from all such slavery.
Avoid vaine pastime fle youthfull pleasure
Let moderation allways be thy measure
And so prosed unto the heavenly treasure. III."

Second half of 17th century.

L. 2 ft. 3 in., W. $7\frac{3}{4}$ in. Acquired in 1894.

19. Unbleached linen, decorated with cut and drawn work filled with needlepoint stitches. Eight horizontal bands of varying width, filled with wavy, leafy stems

bearing conventional flowers and grapes, detached four-petalled blossoms, geometrical devices (including lozenges, rosettes and stars) and small S-shaped scrolls. A portion is left unworked at one end. Second half of 17th century.

L. 22½ in., W. 6½ in. Acquired in 1898.

20. Unbleached linen, embroidered with white linen thread, and further decorated with cut and drawn work filled with needlepoint stitches. Thirteen horizontal bands of varying width, filled with zig-zag stems bearing carnations, large and small lozenges enclosing rosettes, starlike flowers, and S-forms. Between them and below are four bands of openwork, one containing some of the letters of the alphabet (from A to U), and the others eight-pointed stars, S-forms, and crosses within octagons. Second half of 17th century. PLATE V.

The lettering in this sampler is of remarkable beauty.

L. 3 ft. 2½ in., W. 6½ in. Acquired in 1898. Neg. Nos. 29149, 37642.

21. Linen, decorated with cut and drawn work partly filled with needlepoint stitches. Twelve horizontal bands, the upper four filled with rosettes, acorns, birds, a hound chasing a hare, and leafy scrolls upon which parrots are perched; the remaining eight below contain geometrical devices. Second half of 17th century. PLATE IV.

L. 24½ in., W. 9¾ in. Acquired in 1899. Neg. No. 37636.

22. Unbleached linen, decorated with cut and drawn work filled with needlepoint stitches. Seven horizontal bands of varying width filled with various geometrical devices, including lozenges and octagons. Second half of 17th century.

L. 7½ in., W. 5⅝ in. Acquired in 1899.

23. Unbleached linen, embroidered with coloured silks in cross and short stitches. Twenty-four horizontal bands varying in width, filled with leafy angular stems (some

interlaced) and detached plants bearing pansies, carnations, honeysuckle and other flowers, together with grapes, strawberries and acorns, and also S-forms. In one band are two standing male figures (boxers), each holding a flower (?). Second half of 17th century.

L. 2 ft. 10 in., W. 7 in. Acquired in 1902.

EIGHTEENTH CENTURY.

(1) *Dated.*

24. Unbleached linen, embroidered with coloured silks partly in cross stitch. Horizontal bands varying in width; those at the top are filled with letters of the alphabet, the numerals and detached letters of various sizes, followed by the inscription :—

"Lord Give me Wisdom To Direct my Ways, I Beg not Riches nor Yet Length of Days. Martha . Wheeler Her Sampelr September The 15 1710 ageed 12 Years The 2 Day of Last March."

Below is a broad band of zig-zag ornament, a narrower one of geometrical patterns, and others containing four detached floral sprays, a bottle, jug and pot in blue and white earthenware, the latter containing a flower, a flying bird and various emblems. A portion at the bottom is left unfinished.

L. 18¾ in., W. 10¼ in. Acquired in 1907.

25. Linen, embroidered with coloured silks partly in cross stitch. At the top are three bands varying in width, the first two filled with the letters of the alphabet three times repeated in large and small capitals, and the third with a zig-zag band in graduated colours and small detached sprigs of flowers. The lower part is worked with the Lord's Prayer, the name "ELISABETH CUTLER," and the date 1717, within a large oval compartment surrounded by trailing leafy stems bearing roses, tulips, carnations, lilies and other flowers.

L. 15¼ in., W. 8 in. Presented by Harry Tipper, Esq., in 1912.

26. Unbleached linen, embroidered with coloured silks chiefly in small cross stitches. Horizontal bands of varying width filled with the Apostles' Creed, straight and zig-zag stems bearing honeysuckle, carnations and other flowers, the letters of the alphabet, the numerals, and the Lord's Prayer. At the bottom is the inscription:—

"Mary Chapman, her Work, ended in The 12 Year Of her age, 1731." PLATE V.

L. 17 in., W. 9 in. Presented by Miss Eyton in 1880.
Neg. No. 37641.

27. Woollen canvas, embroidered with coloured silks in close cross stitch. At the top are four rows of the alphabet in small and large letters, and an angular stem bearing conventional roses and other flowers. Below are the remaining letters of the alphabet, and some numerals, followed by the following inscription:—

"Gay dainty flowers, go swiftly to decay, poor wretched life's short portion flies away,
We eat, we drink, we sleep; but lo, anon, Old age steals on us, never thought upon.
Mary Wakeling Ended This, December The Tenth 1742, Aged Ten Years."

There is a repeating border composed of an angular stem with honeysuckle and carnations.

12 in. square. Presented by Mrs. Leggatt in 1878. Neg. No. 37628.

28. Woollen canvas, embroidered with coloured silks partly in cross stitch. In the upper part, within an octagonal panel, is the Lord's Prayer, with the name "ELIZABETH CRIDLAND" and the date 1752. Below is the following text from Proverbs xii. 24:

"The hand
of the diligent shall
bear rule but the slothfull
shall be under Tribute."

The surrounding space is filled with a symmetrical arrangement in pairs of flowering trees, carnations growing from pots, pointed yew trees (?) with birds

perched upon them, strawberries, cupids, birds, stags and dogs. At the bottom is a rural landscape showing houses, a dovecot, and a windmill.

One of the earliest known of the landscape class.

H. 13¼ in., W. 9¾ in. Presented by Miss Edmands in 1886.

29. Woollen canvas, embroidered with coloured silks in cross and satin stitches. In the middle is a square red brick house with five windows; there is a large pot of flowers on each side, together with birds, a lion, a stag and a squirrel. Above are conventional flowering plants, some growing from vases, also stars and birds. Below is an oblong compartment with the following inscription:—

"Catherine Pickling,
her work,
aged 7 years, 1780,"

with male and female figures bearing baskets of flowers or fruit on each side. There is a repeating border composed of a wavy stem with flowers and blossoms.

H. 14¼ in., W. 12¼ in. Presented by Miss Edmands in 1886.

30. Woollen canvas, embroidered with coloured silks chiefly in chain stitch. A map of England and Wales, with the counties outlined in different colours, and a few towns also indicated. Several ships are represented upon the sea, and a rowing boat. In the lower left hand corner is the inscription: "Ann Rhodes, April the 26th 1780. In the 13th year of her Age." The title "Map of England," and the date 1780, is within a wreath also to the left, and there is a narrow border of latitude and longitude.

L. 24½ in., W. 21½ in. Presented by the Rev. J. Williamson in 1905.

31. Loosely-woven cotton, embroidered with red and blue silks in cross stitch. The upper half is filled with the letters of the alphabet repeated twice, the numerals up to 14, a crown and the date 1789. The lower half has the name, "JANE HARRISON," surmounted by two small

conventional trees and a vase of flowers. There is a narrow border consisting of an angular red stem and minute dark blue flowers.

L. $5\frac{1}{2}$ in., W. $5\frac{1}{4}$ in. Presented by Miss Grant in 1909.

32. Linen, darned with coloured silks and white linen thread. The pattern consists of twelve large crosses worked with various diapers (chiefly lozenges, chequers and stripes). In the middle is a square compartment containing the initials E.C. and the date 1799. English or Dutch.

PLATE X.

13 in. square. Acquired in 1899.

(2) *Undated.*

33. Unbleached linen, embroidered with coloured silks in cross and satin stitch. The upper part is worked with seven bands of varying width, containing angular stems bearing carnations and strawberries, conventional trees and flowering plants (some growing from pots), fleurs-de-lys, crowns, birds and windmills. In the middle portion is a small rose stem, and the greater part of the Lord's Prayer within an incomplete octagonal compartment. The lower part is plain. There is a narrow billet border all round. First half of 18th century.

Apparently about the same date (1731) as No. 26.
L. $18\frac{1}{4}$ in., W. $8\frac{3}{4}$ in. Presented by Miss Eyton in 1880.

NINETEENTH CENTURY.

(1) *Dated.*

34. Unbleached canvas, embroidered with coloured worsteds and silks in cross stitch. Ten narrow horizontal bands filled with the letters of the alphabet in capitals, and the numerals, separated by wavy and straight stripes. At the bottom is the name "MARIA SMITH" and the date 1810. There is a repeating straight border of small blossoms.

L. $9\frac{1}{4}$ in., W. $7\frac{3}{4}$ in. Acquired in 1900.

35. Linen, embroidered with coloured silks chiefly in chain stitch. At the top are five horizontal bands of varying width containing the letters of the alphabet (repeated four times), the numerals (repeated twice), crowns and strawberries. In the middle is an octagonal panel enclosing the following verse:—

"May Plenty difsipate
all worldly Cares
And smiling Peace blefs
my revolving Years."

above are the initials L KQ P, and below is the name "MARY ANN CANN" and the date "Year 18011" (probably meant for 1811 or possibly 1801). The remaining space is filled with clumps of conventional trees, upon some of which birds are perched, angular floral stems, baskets containing flowering plants and fruit, stars, lions and dogs. There are also nine squares (not cut out) closely darned in colours, mainly in diagonal stripes. There is a border of fret pattern.

16½ in. by 15½ in. Acquired in 1899.

36. Unbleached canvas, with patterns in drawn work stitched round with coloured cottons. The letters of the alphabet in large capitals arranged in four horizontal rows. At the bottom are embroidered the words: "Maria Smith Her Work March 25th 1813."

L. 7⅜ in., W. 8⅛ in. Acquired in 1900.

37. Linen, with portions cut out and closely darned in white and blue cotton. Twenty-four squares (arranged in six rows of four) filled with various diaper patterns, such as dots, chequers, lozenges. At the bottom is worked in cross stitch the name "SUSANNA SMITH" and the date 1816.

L. 17⅛ in., W. 10⅛ in. Acquired in 1900.

38. Linen, with portions cut out and closely darned in white cotton. Fifteen squares (arranged in five rows of three) filled with various diaper patterns, such as dots, chequers

and lozenges. On the lower portion, the initials ss and the date 1816 are worked with blue cotton in cross stitch.

L. $12\frac{1}{8}$ in., W. $7\frac{3}{8}$ in. Acquired in 1900.

39. Linen, with portions cut out and closely darned in white cotton. Fifteen squares (arranged in five rows of three) filled with various diaper patterns, such as dots, chequers and lozenges. On the lower portion the initials MS and the date 1816 are worked with red cotton in chain stitch.

L. $12\frac{1}{8}$ in., W. $7\frac{3}{8}$ in. Acquired in 1900.

40. Woollen canvas, embroidered with coloured silks in cross stitch. In the middle is represented the Temptation of Adam and Eve in the Garden of Eden, with the surrounding space filled with birds, dogs, flowering plants (some growing from baskets), yew trees, crowns, hearts and other devices, symmetrically arranged in pairs. At the bottom is the following inscription:—"Amy Barnes her sampler aged 13 years," and the date 1822. There is a border of a slender wavy stem with small blossoms.

L. $13\frac{1}{8}$ in., W. $8\frac{5}{8}$ in. Acquired in 1900.

41. Woollen canvas, embroidered with coloured silks chiefly in cross stitch. In the middle is a conventional flowering tree with slender angular boughs, and the following verse above:—

"Patience will wipe away the streaming tear
And hope will paint the palid cheek of fear
Content will always happiness supply
And virtue call a blessing from on high."

The remaining space is filled with flowering plants (some growing from vases), detached blossoms and leaves, trees, birds, animals and butterflies symmetrically arranged in pairs. At the bottom is the name "HANNAH BLACKFORD," and the date 1822. There is a border of a wavy floral stem.

L. $16\frac{3}{4}$ in., W. $13\frac{3}{8}$ in. Acquired in 1899.

42. Woollen canvas, embroidered with coloured silks chiefly in cross stitch. In the middle is a large symmetrical plant bearing roses and other flowers growing from a two-handled vase, surrounded by birds upon fruit-laden boughs, conventional plants (some growing from smaller vases), baskets of fruit, and dogs, all symmetrically arranged in pairs. At the top is the following verse:—

"If idly spent no art or care. Time's blessing can Restore.
And God requires a strict account For ev'ry mis-pent hour.
Short is our longest day of life. And soon its prospect ends.
Yet on that day's Uncertain date. Eternity depends,"

and at the bottom, within a small square compartment, is the name "HARRIOT TULLETT" and the date 1826. There is a border of a wavy stem with carnations. PLATE VI.

L. 16 in., W. 12½ in. Acquired in 1907. Neg. No. 37633.

43. Coarsely-woven yellow linen, embroidered with coloured cottons (chiefly blue, red, brown, and shades of green). At the top are five horizontal rows of the letters of the alphabet repeated four times, the numerals up to 15, and four varieties of crowns. In the middle is the maxim "Honour thy Father and Mother in the days of thy Youth," an angular floral stem, and the inscription: "Ann Simmons April 6th 1835. Aged 8 years." The remaining space is filled with conventional plants, some growing from pots, birds, a windmill, a heart, and detached blossoms. There is a straight stripe round the border (double on one side).

L. 15½ in., W. 16¾ in. Presented by Mrs. Osmond in 1915.

(2) *Undated.*

44. Woollen canvas, embroidered with coloured silks in cross and satin stitches. At the top are four flying angels (two amidst clouds), beside a crown with the letters G. R.

above. In the middle is an arch with two tall columns entwined with flowering stems, and surmounted by vases of plants, together with the words "The Temple of Fancy." Within an oblong compartment below is the following verse :—

"Not Land but Learning
Makes a Man complete
Not Birth but Breeding
Makes him truly Great
Not Wealth but Wisdom
Does adorn his State
Virtue not Honor
Makes him Fortunate
Learning Breeding Wisdom
Get these three
Then Wealth and Honor
Will attend on thee."

and the inscription: "Harriot Taylor, Ag'd. 7." At the bottom is a square house named "Queens Palace," standing in an enclosed garden of conventional trees, with squirrels and birds amidst the foliage. There is a wavy floral border. Worked in 1813.

The date is given on the authority of a note on the original mounting. L. 18 in., W. 13½ in. Presented by Miss H. J. Jones in 1904.

45. Unbleached canvas, embroidered with coloured cottons and silks in cross stitch. Seven horizontal bands of varying width, the first six filled with the letters of the alphabet in capitals (twice repeated), the numerals up to 11, and the name "MATILDA SMITH"; the seventh band has a wavy floral stem. There is a small interlacing border. First quarter of 19th century.

Compare with No. 39, which has the initials M.S. worked upon it and the date 1816. 7⅞ in. by 7⅝ in. Acquired in 1900.

46. Woollen canvas, embroidered with coloured silks in cross and satin stitch. At the bottom is represented a standing soldier or pensioner, wearing a red long-tailed coat, dark breeches, and cocked hat, a small square house

surmounted by a pigeon-cot, conventional fruit-trees, a stag and other animals, and a bird. Above is a short horizontal band of parallel stripes in pale blue and white, also the inscription "This is my Dear Father." The remaining space is filled with winged figures blowing trumpets, peacocks and other birds, double-headed eagles, conventional flowering plants and baskets of fruit, some symmetrically arranged in pairs. There is a narrow border on three sides consisting of a wavy stem with small blossoms. First half of 19th century.

L. $12\frac{7}{8}$ in., W. $8\frac{3}{4}$ in. Acquired in 1900.

47. Canvas, embroidered with coloured silks and wools, and silver-gilt thread and gilt metal beads, and bordered with green velvet. The patterns consist of geometrical, floral, foliated and other designs, many of which are within rectangular compartments. At one end is a large piece of black velvet, lined with satin of the same colour, bordered with green velvet, and worked with floral designs in yellow silk. From the end of this piece hang two ribbons of olive-coloured satin. First half of 19th century.

L. 10 ft. $1\frac{1}{4}$ in., W. 4 in. Presented by Miss Longhurst in 1910.

II. DUTCH.

Dutch samplers are, generally, broad and square, with a somewhat detached pattern. Elaborate alphabets occur in several colours, as well as human figures, animals, birds, buildings and a variety of flowers. They are often dated and worked with initials. Small squares filled with darning stitches are not uncommon. Cross stitch is largely used and it is said that the embroidery is usually worked across the material, the selvage being left at the sides.[1] The following specimen is of special interest since it bears the arms of the City of Amsterdam.

48. Linen, embroidered with coloured silks in cross stitch. Pattern of detached devices arranged symmetrically in pairs; they include fig and yew trees, roses, carnations and tulips, and other conventional plants (some growing from pots), flowers issuing from cornucopiæ, baskets of fruit, pairs of small figures (one a black man) holding eight-pointed standards, parrots, a peacock, cocks, and other birds, rabbits and dogs. At the top are the crowned arms of the City of Amsterdam with lion supporters; in the middle the initials A. C. B.[2] and the date 1798 surmounted by a crown, within an octagonal wreath supported by two cupids, and at the bottom a recumbent stag between two flowering trees. There is a border of a wavy stem with blossoms. PLATE VII.

L. 21 in., W. 18½ in. Acquired in 1907. Neg. No. 37629.

See No. 32 for a darned linen sampler of Dutch or English origin, dated 1799.

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(1) Mrs. C. J. Longman in Mr. Marcus Huish's *Samplers and Tapestry Embroideries*, p. 110.

(2) Amstelodunum Civitas Batavorum?

III. FRENCH.

There is at present scanty information available about samplers worked in France, but they are said to be usually dated and signed in full, and inscriptions are found upon some of them.[1] The following specimen is the only one in the Museum collection, which appears likely to be of French origin. The varied emblems and floral designs are gracefully worked, and some of the sprigs and borders suggest records of the patterns used for the elaborate embroidered decoration of gentlemen's suits and ladies' dresses in the latter part of the 18th century.

49. White silk, embroidered with coloured silks chiefly in satin stitch and French knots, silver-gilt thread and spangles. The upper part is filled with three rows of detached leafy sprigs, bearing roses, tulips, lilies, carnations, pansies, and other flowers, and strawberries. In the middle are portions of leafy borders, three wreaths, a sheaf of corn, a rake, a bow and arrow, and a cornucopia filled with flowers, all suspended by coloured ribbons, also a basket of flowers, an urn and a butterfly. At the bottom are broken columns, a circular temple, a classical altar, a grotto and trees. From Paris; last quarter of 18th century.

L. 11 in., W. 16½ in. Acquired in 1901. Neg. No. 39090.

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[1] Mrs. C. J. Longman in Mr. Marcus Huish's *Samplers and Tapestry Embroideries*, p. 111.

IV. GERMAN.

These are usually of linen, and they are worked with coloured cottons as well as silks. They are sometimes of considerable length, the earliest one in the Museum collection (No. 50), which is dated 1681, being about 3 ft. 6 in. (Plate VIII.). The pattern-books of Hans Sibmacher of Nuremberg, published in 1591 and 1604, with their geometrical designs, have been followed continuously until the 19th century. Copies of these books can be seen in the Museum Library. Between 1778 and 1840 both religious and allegorical subjects seem to have been popular, together with alphabets and numerals.[1] Open-work horizontal bands filled with needlepoint lace stitches or drawn work were used to enrich the 17th century samplers, as in England, and Sacred Emblems, small landscapes, and heraldry were also introduced (*see* Nos. 51, 52 and 55). The initials of the worker, together with the date, were placed within a garland or small frame (No. 51), but inscriptions are rarely found. Darned squares, with the material completely cut away beneath, occur on German samplers earlier in the 18th century than on English ones. There is another class of sampler dating from the first half of the 19th century, which was produced in the Vierlande, a district on the Elbe near Hamburg (Plate IX.). Specimens are square in shape, and they are closely worked in black cotton with geometric devices, birds, and conventional flowers in pots, also various domestic articles, often represented minutely (Nos. 53 and 54). Cross stitch is mainly used on the earlier samplers, but the quality is sometimes coarser than on contemporary English samplers; at a later date a greater variety of stitches were used.

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(1) *See* J. Brinckmann, *Das Hamburgische Museum*, pp. 59, 60.

(1) *Dated.*

50. Linen, embroidered with coloured cottons chiefly in cross stitch. At the top are many close narrow borders of straight and wavy ornament, and scallops copied from contemporary lace edgings. Below are ten horizontal bands filled with fruit-bearing trees, carnations and other flowers (some growing from vases), floral devices, angular stems with roses and pomegranates, stags and other animals, birds, and lozenge ornament. There are also the letters of the alphabet, and the numerals, worked upside down in six rows. At one side are the initials G E F and the date 1681. PLATE VIII.

L. 3 ft. 6½ in., W. 9½ in. Acquired in 1872. Neg. No. 37632.

51. Loosely-woven unbleached canvas, closely embroidered with brightly coloured silks partly in cross and satin stitches. Twenty-one horizontal bands and square or oblong compartments, filled with geometrical diapers (including lozenges, zig-zag stripes, overlapping squares and scale ornament), and also with detached or wavy stems bearing carnations, tulips, lilies and other flowers. In the lower right-hand corner, upon a green ground, is the Sacred Monogram, I. H. S., within a floral wreath, with two coats-of-arms[1] below having helmets, mantling and crests, and at the bottom edge the initials D M W and the date 1688.

L. 23 in., W. 9 in. Acquired with the Robinson collection in 1880. Neg. No. 37634.

52. Woollen canvas, embroidered with coloured silks in chain stitch. In the middle is a vase on a pedestal with parrot above within a wreath, surrounded by various objects, and including a tower amidst rocks and trees,

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[1] Gules a man (seen to three quarters) vested sable with conical cap, holding to the dexter with both hands a branch (?); crest: a demi-man as in the arms, full face.

Or a woman (seen to three quarters) vested sable with tall hat, holding with right hand a flower gules; crest: a woman as in the arms.

a one-masted ship, a couchant lion, a galloping horse, also pairs of small birds, cocks, a stag, dog, cat, and other animals, flowers in pots and a basket of fruit. At the top are the letters of the alphabet in capitals twice repeated, a crown, the initials "T. K." and the date 1709 (apparently meant for 1790). There is a striped blue linen selvage on each side.

The style of this sampler makes the date 1709 impossible.
10⅝ in. square. Acquired with the Forrer collection in 1899.

53. Linen, embroidered with black cotton in cross stitch. Five irregular rows of circular and lozenge-shaped devices containing geometrical patterns, also double-headed eagles, conventional plants and pairs of stags; above is a row of four vases from which grow roses, lilies and other flowers. The remaining space is closely filled with a peacock, owls and smaller birds, dogs, stags, smaller geometrical and plant forms (such as stars, hearts and rosettes), also various domestic articles—a chair, a key, and a gridiron. At the top are the letters of the alphabet repeated twice, the numerals, the initials "T.K.W.B." (also worked at the bottom edge) and the date "ANNO 1807." From the Vierlande, a district on the Elbe near Hamburg. PLATE IX.

L. 20 in., W. 16½ in. Acquired in 1899. Neg. No. 37637.

54. Linen, embroidered with black cotton in cross stitch. The greater portion is filled with rows of rosettes and octagons of geometrical patterns, large and small flowering plants growing from vases (some with conventional stags beneath), owls and other birds, pairs of cupids with the word "ANNO," and narrow fragments of borders of wavy stem or link pattern. At the top are the letters of the alphabet in rows repeated ten times in various types (the last row being beneath crowns), the numerals, the name "MARIA GÖTTLICH," and the date 1848. From the Vierlande, a district on the Elbe near Hamburg.

L. 15 in., W. 16½ in. Acquired in 1899.

(2) *Undated.*

55. Linen, decorated with cut and drawn work and needle-point lace fillings, and also embroidery in black or white cotton. The upper portion consists of fifteen horizontal bands of varying width in openwork with patterns of rosettes and stars (some within lozenges), and trefoils; below are three bands worked in white with angular floral stems and the letters of the alphabet, also a heart transfixed by arrows worked in black. At the bottom is a pointed compartment of geometric pattern in openwork. From Nuremberg; 17th century.

It is interesting to compare this with an English sampler of the same period, *see* No. 4. The work in the German sampler is not so varied and is coarser in quality.

L. 2 ft. 8½ in., W. 8¾ in. Presented in 1871 by Mrs. Henry Reeve.

56. Loosely-woven muslin, decorated with drawn work and embroidery in white cotton thread. Thirty-five small squares (arranged in seven rows of five each) filled with various diapers, including lozenges, quatrefoils, horizontal, diagonal and zig-zag stripes and chequer pattern. There is a scalloped border of wavy leafy stems and floral devices partly outlined in chain and buttonhole stitches. It is bound with pale blue ribbon, with bows at the corners (one missing). Probably from North Germany: first half of 19th century.

Pink paper backing. This panel resembles peasant work from Flemish settlements on the Elbe, *see* a Cap Front, No. 1190–1883, and some of the "Tönder" drawn work, *see* Introduction, p. 6.

L. 10½ in., W. 11½ in. Acquired in 1903.

57. Squared net, decorated with needle-run embroidery, darning (*lacis*), and applied cambric outlined with embroidery. Thirty-six square compartments in six rows of six each, filled with lozenges, blossoms, horizontal and vertical stripes, interlacements and other diaper patterns. There are three borders, varying in width, consisting of floral devices (with elaborate fillings), hearts, crosses and other

geometrical forms. The compartment and borders are outlined by stripes of pink floss silk, and the outer edge is bound with silk ribbon and corner bows of the same colour. Probably from North Germany; first half of 19th century.

Green paper backing of double thickness. *See* No. 56, and also a panel with similar diapers from East Prussia, No. 780–1905.

L. 18½ in., W. 17½ in. Acquired in 1903.

FROM ALSACE.

58. Loosely-woven linen, embroidered with coloured silks chiefly in chain stitch. At the top are the letters of the alphabet repeated twice. In the middle are the initials "M. O. B." and the date 1718, surrounded by symmetrically curved stems bearing flowers and fruit; beneath is a two-handled vase of lilies, and pots with a lemon and apple(?) tree stand in each of the lower corners. At the sides are four small square panels closely worked with various diapers, including zig-zag lines, lozenges and flowers. The remaining space is filled with detached stems of tulips and other flowers, a basket of fruit, also a peacock, parrot and other birds.

L. 12½ in., W. 9¾ in. Acquired in 1907.

V. ITALIAN.

Italian samplers often illustrate lace-making, but there are none of early date in the Museum. The only specimen is the following small sampler acquired by the sister of the donor in Florence; it belongs to the late 18th or early 19th century (Plate X.). An interesting record of Italian patterns, both for embroidery and lace, of late 16th and early 17th century date, is illustrated in Signora Elisa Ricci's recent book: *Antiche Trine Italiane.*[1] It shows a square linen panel, now in the possession of the Marchesa Eloisa Bargagli of Florence, divided into four equal parts, three of which are worked in coloured silks with graceful floral borders somewhat resembling those reproduced upon contemporary English samplers, and the fourth with geometric devices in *reticella* and cut and drawn work. Another sampler of about the same period[2] is mainly composed of small horizontal bands of *reticella*, with some in white work, of floral and geometrical design. Some nineteenth century embroidered samplers which are still found in Italy, sometimes bearing the name of the town upon them, are believed to have been worked by American or English residents in that country[3]; others record Italian names, such as "Teresa Fini" or "Maria Pagani."[4]

59. Linen, embroidered with coloured silks chiefly in cross stitch. The pattern is arranged in two horizontal compartments; the upper one filled with small buildings, crowned monograms, conventional trees, floral devices and a wavy stem bearing acorns, the lower with a

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(1) *Trine ad Ago.* Vol. I. *Punto a Reticello* Tav. I[a].
(2) „ „ „ „ „ Tav. II[a].
(3) Note supplied by Mrs. Hungerford Pollen.
(4) On samplers in the collection of Dr. J. W. Walker of Chicago.

woman dressed in a pale red bodice, blue skirt and black hat, a doorway and an iron gate, two windows (open and closed), birds perched on a railing, and another upon a tree with a fox beneath (perhaps representing Æsop's fable of the Fox and the Crow). There is a narrow border of a wavy stem with blossoms. Said to have been acquired in Florence. Late 18th or early 19th century. PLATE X.

$9\frac{3}{4}$ in. by $9\frac{1}{8}$ in. Presented by Miss Baxter in 1912, on behalf of her late sister, Miss Kate Baxter. Neg. No. 37638.

SUPPLEMENT.

Since this Catalogue was published, the collection of samplers has been materially strengthened by the following four Italian specimens, obtained at Perugia, which have been generously presented by Miss Leonora F. N. Preston.

59a. Linen, embroidered with coloured silks in cross and eyelet stitches. At the top are two alphabets in capitals of varying size arranged in two horizontal rows, and at the sides are two further alphabets and the numerals up to 9 within rectangular compartments. In the middle is a bouquet of flowers, surrounded by stems bearing flowers and fruit, floral sprigs, birds, butterflies, a vase and basket of flowers or fruit, a ewer, and ruins and other buildings; beneath is the name "VIRGINIA ROCCHI." In the lower corners are represented a woman with a rake in a field, and a man fishing out of a boat. There is a narrow border all round of repeating stems of roses and other flowers, partly of wavy character. Acquired at Perugia. First half of 19th century.

L. 13¾ in., W. 20 in. Presented by Miss Leonora F. N. Preston in 1916.

59b. Linen, embroidered with coloured silks in cross stitch. At the top commencing with a cross terminating in crowns, are two alphabets in cursive and Roman capitals of varying size, and the numerals up to 10, and by tens up to 100, arranged in four horizontal rows. In the middle is a band with the inscription: "VITTORIA × LUCHETTI × FECE × LANNO × 1855 × ," and at the bottom an unfinished row consisting of a basket of fruit, with pairs of birds perched on vases of flowers, cypress trees, and dogs on each side, and also four small panels of lozenge diaper. The vertical side borders are filled with two-handled vases from which grow flowering plants, and at the top is a horizontal band of interlacing key ornament. Acquired at Perugia.

L. 8 in., W. 13¼ in. Presented by Miss Leonora F. N. Preston in 1916.

59c. Loosely-woven linen, embroidered with coloured silks in

cross stitch. At the top commencing with a floriated cross is the alphabet in adapted Lombardic capitals, arranged in two horizontal rows, which terminate with the date 1820. In the middle is a vase of fruit, with a peacock on one side and stag on the other, a carnation and other flowering plants. At the bottom are unfinished designs (a scalloped band, the pedestal of a vase, and part of a stag). Acquired at Perugia.

L. 7¼ in., W. 13¼ in. Presented by Miss Leonora F. N. Preston in 1916.

59d. Cotton, embroidered with red cotton, chiefly in cross stitch. At the top are three alphabets in Roman and cursive capitals of varying size, each commencing with a cross (the first terminating with the initials A G), and the Arabic and Roman numerals up to 9, arranged in four horizontal rows. Below are the following Sacred Emblems: a Heart with the Sacred Trigram IHS above, a lily growing from a pot, a chalice and paten (?); also a crown, a cat, birds, a cypress tree, and other objects, besides wavy floral and leafy stems. The border consists of key and cable ornament, and detached straight or wavy stems bearing flowers, fruit and leaves. Acquired at Perugia. About middle of 19th century.

L. 8½ in., W. 20 in. Presented by Miss Leonora F. N. Preston in 1916.

VI. SPANISH.

These are distinguished by their vivacious colouring and variety of design. They are usually of large size, sometimes about 24 in. square, or of oblong shape. They are entirely covered with numerous border patterns, chiefly of graceful floral character. In the square samplers these are worked round the four sides, and the centre is filled with Sacred Emblems, double-headed eagles (part of the insignia of the Hapsburg kings of Spain), or monograms. In the oblong samplers the borders are arranged in two vertical rows with a join resembling a seam down the middle. The edges are often decorated with small tassels of floss silks or bows of coloured silk ribbon. Satin and cross stitches are used, as well as drawn work bound over with coloured silks. Alphabets rarely occur, but the name of the worker is usually recorded in full, together with the date, and on two specimens in the Museum collection the teacher's name is added (Nos. 62 and 65). The earliest dated sampler of Spanish origin in the Museum (Plate XI.) bears the year 1756 (No. 60). Samplers made in Mexico are generally smaller, and show similar design to the traditional patterns upon those from Spain, although dated examples are generally of the 19th century (Nos. 63 and 64).[1]

(1) *Dated.*

60. Linen, embroidered with coloured silks in a great variety of stitches (including satin and chain stitch), and further decorated with drawn work. The greater part is divided into seven rectangular compartments, six of which are

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[1] See *English Illustrated Magazine*, XXXII., 1904-5, illustration on p. 446.

filled with horizontal bands of varying width, containing lozenges, floral devices, wavy and scrolling stems, and other ornament. The middle compartment has two winged kneeling figures, between which is a monogram formed of the letters B V R (?) a pyramidal building with columns and hanging lamps, a conventional female figure holding leafy branches on each side, pairs of birds, and detached flowers. Round three sides runs the following inscription: "DOÑA ISABEL EVLOGIA DE LA ESPADA LOACAVO. ANO DE 1756" (Doña Isabel Eulogia de la Espada finished it in the year 1756). There are also two narrow panels of drawn work at the sides, with patterns in green and pale red silk, of a double-headed eagle between two lions (?), and geometrical devices. Wide borders surround the whole sampler, consisting of oblique and zig-zag bands, lozenge-shaped and other geometrical figures, and floral designs. It is edged with pink silk ribbon. PLATE XI.

L. 2 ft. $5\frac{1}{2}$ in., W. 2 ft. $4\frac{3}{4}$ in. Acquired in 1909.
Neg. Nos. 37630, 37631.

61. Linen, embroidered with brightly-coloured silks (green, blue, and shades of yellow and red), in a great variety of stitches (including satin, chain, and cross stitch), and further decorated with drawn work. In the centre is a double-headed eagle with a Maltese cross on its breast and a crown above, also the name "THERESA CASARES" and the date "AÑO DE 1762" below, surrounded by bands of rosettes, stars and other geometrical devices. Between this central compartment and the outer border are further bands of drawn work in zig-zag and diagonal stripes, lozenges and lattice-work patterns. The outer border is broad, and is filled with rows, varying in width, of conventional plant-forms, angular floral stems and ornamental bars. In each corner is a square compartment enclosing an angular plant surrounded by small birds and detached blossoms. There are small tassels of blue and

yellow silks at the corners (one missing), and a straight drawn work edging.

L. 2 ft. 7 in., W. 2 ft. 3½ in. Presented by Lady Stern in 1911. Neg. No. 35238.

Reproduced in *Review of the Principal Acquisitions* 1911, p. 51, fig. 33.

62. Linen, embroidered with coloured silks in a great variety of stitches (including cross and satin stitch). The patterns are very numerous, and consist of a lady carrying a flower, accompanied by four dogs, a man and a lizard, a shepherd with his sheep, a double-headed eagle and smaller birds, flowering plants growing from vases, the sun and moon, the Sacred Monogram and various religious emblems, and many bands of geometrical diapers, blossoms and angular floral stems. The middle panel is surrounded by the following inscription, worked in black: "ME IZO DOÑA RAMONA × ERIZARDE × SIENDO SU MAESTRA DOÑA LUISA DE TOROCA II EDELHORNO DE SAÑ MATIAS AÑO DE 1812(?), (Doña Ramona Erizarde made me, her teacher being Doña Luisa de Toroca y(?) Edelhorn de San Matias, in the year 1812). The edges are bound over with blue and buff coloured silk, and at each corner is a bow of coloured silk ribbon (blue, pink, green and yellow).

2 ft. 4 in. by 2 ft. 3 in. Acquired in 1884.

63. Linen, embroidered with brightly-coloured silks (partly in cross and satin stitch) and copper-gilt thread, and further decorated with drawn work. Twelve bands filled with lozenges, zig-zag stripes, angular floral stems, double-headed eagles and masks. There is also a stag holding a flower in its mouth (within a squarish compartment), two symmetrical stems bearing flowers and fruit, a rose and a carnation plant growing from vases, the Sacred Monogram, a pelican and smaller birds, monkeys and other animals. At one side is the following inscription, worked in black: "LO HISO M^{A} DE JESÛS BALERIA LARA, SE ACABO EL DIA 8 DE ENERO. DE 1651" (Maria de Jesûs Baleria Lara made it, finished the 8 day of January

1651). Probably meant for 1851. From Mexico.

L. 2 ft. 7 in., W. 15¼ in. Acquired in 1899. The date is probably a mistake, as another Spanish sampler, dated 1850, shows workmanship and design almost precisely similar. See *Photograph* at Stall, Neg. No. 25574; and the following sampler, No. 64.

64. Linen, embroidered with brightly-coloured silks (partly in cross and satin stitch) and copper-gilt thread, and further decorated with drawn work. Fifteen horizontal bands arranged in groups of three, filled with lozenges, diagonal and zig-zag stripes, angular and wavy floral stems, and S-shaped scrolls, all on an open ground. There are also ten bands with geometrical patterns, and angular and scrolling stems bearing conventional flowers and pomegranates in embroidery, and in the upper right-hand corner is worked a symmetrical floral stem, with a small house and vase at the edge. In one drawn work compartment the following letters and numerals are left in the linen:—

"E. D. LO. I
F. L. E. E. A. 52."

Probably meant for 1852. From Mexico.

23 in. by 22¼ in. Acquired in 1899. *See* preceding sampler, No. 63.

(2) *Undated.*

65. Linen, embroidered with coloured linen threads (green, blue, pink and buff) and green silk in cross stitch. Twelve horizontal bands of varying width, filled with eight-pointed stars, lozenges, crosses, zig-zag stripes, and conventional flowers. The border has a closely-repeating row of finial devices in alternating groups of blue, yellow, green and pink. Towards the lower end is the following incomplete inscription in green silk:—

"LO HIZO MARIA DE LAO
GVZMAN I BERGARA DIS
CIPVLA DE FRANCISCA DE . . ."

(Maria De Lao Guzman y Bergara made it, pupil of Francesca de . . .). 17th or 18th century.

L. 2 ft. 2 in., W. 14 in. Acquired in 1891.

66. Linen, embroidered with coloured linen threads (green, blue, pink and buff) in cross and satin stitch. Twenty-one horizontal bands of varying width filled with lozenges, rosettes, angular stems, cupids holding scrolls, stags, horses, birds, vases of flowers and floral devices. Along the two sides is an inner border consisting of a row of scallops, and all round is an outer border of repeating S-shaped floriated scrolls in blue. There are small tassels of coloured linen threads at the corners and at the middle of each side. 17th or 18th century.

L. 3 ft. 4 in., W. 22 in. Acquired in 1891.

67. Linen, embroidered with coloured silks in satin and other stitches. In the middle are two winged figures supporting a monogram formed of the letters V P R (?), a pyramidal building with columns and hanging lamps, a conventional female figure richly dressed and holding a leafy branch on each side, pairs of birds, animals and floral devices. Above is the inscription "LO HIZO ANA MARIA LEAL" (Anna Maria Leal made it). The remaining space is filled with many horizontal bands and vertical borders, varying in width, consisting of scrolling floral stems and geometrical devices (including hexagons, lozenges, diagonal stripes and rosettes). In each corner is a square compartment filled with an angular plant. There is a repeating border of rosettes, detached flowers and zig-zag stems, and a narrow edging of fringed pink silk. Middle of 18th century.

The middle compartment resembles No. 60, and the corners are like those of No. 61.

L. 2 ft. $10\frac{1}{4}$ in., W. 2 ft. 2 in. Acquired in 1897.

68. Linen, embroidered with coloured silks, chiefly in coarse cross stitch. Long and narrow in shape. Ten horizontal bands varying in width, filled with lozenge, zig-zag, chequer, octagon and other geometrical patterns, and linked leafy stems. There are twelve small tassels round the edges of coloured silks, in yellow, brown and blue. 18th century.

L. 2 ft. $1\frac{1}{2}$ in., W. $8\frac{3}{8}$ in., including tassels. Acquired in 1912.

69. Linen, embroidered with coloured silks (chiefly yellow, green, blue and shades of red) in a variety of stitches, including satin, chain and darning stitches. In the middle is an oblong compartment containing a floral device enclosing the arms of the Carmelite Order[1]; it is surrounded by the following inscription : DOÑA . MICAELA . VSEBIA . I . V . A . N . O VR . (Doña Micaela Usebia Juano . . .), with narrow floral borders all round. The surrounding space is worked with a wide repeating border consisting of symmetrical plants, some growing from baskets, alternating with pairs of oxen, and birds. Long and short borders arranged both vertically and horizontally, with squares at the corners, fill the rest of the sampler ; they are worked with various floral and geometrical patterns, some of lozenge and chevron character. 18th century.

L. 2 ft. 1 in., W. 16½ in. Acquired in 1893.

(1) *Cf.* Woodward's *Ecclesiastical Heraldry*—Carmelites.

LIST OF USEFUL WORKS ON SAMPLERS IN THE LIBRARY OF THE MUSEUM.

All of these, except Mr. Lediard's article, have numerous illustrations. Mr. Huish's book contains many coloured reproductions and is an exhaustive study of the subject.

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Christie, *Mrs.* Archibald H.—Embroidery and Tapestry Weaving, ch. vii., p. 148. 1906.

Fothergill, G. A.—Notes on Scottish Samplers.
(In: *Proceedings of the Society of Antiquaries of Scotland*, Vol. XLIII., pp. 180–205. 1908–9.)

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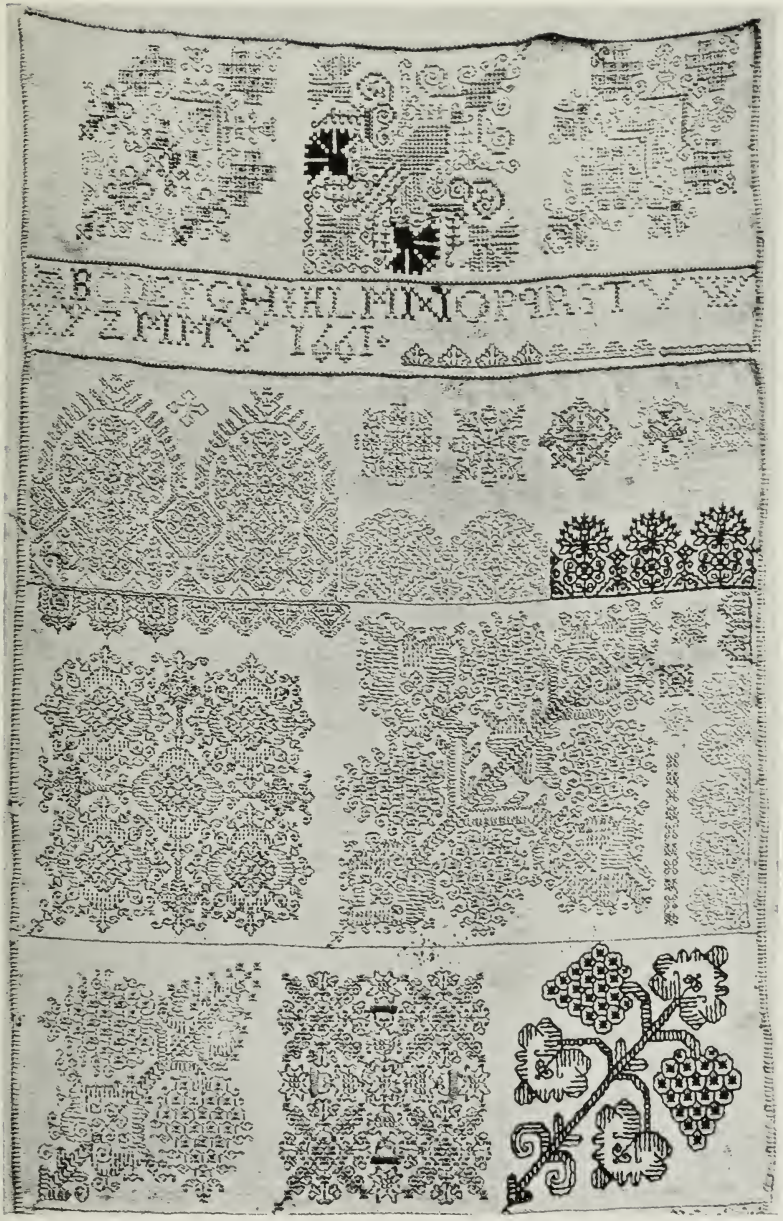
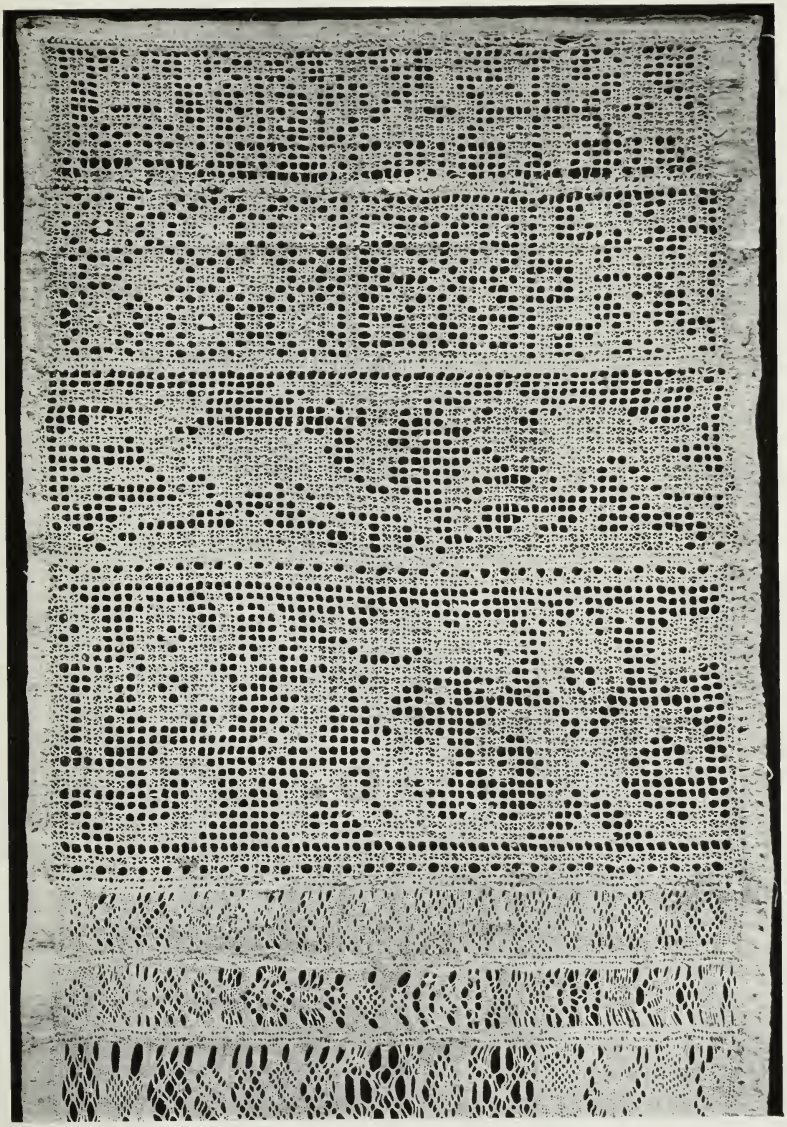
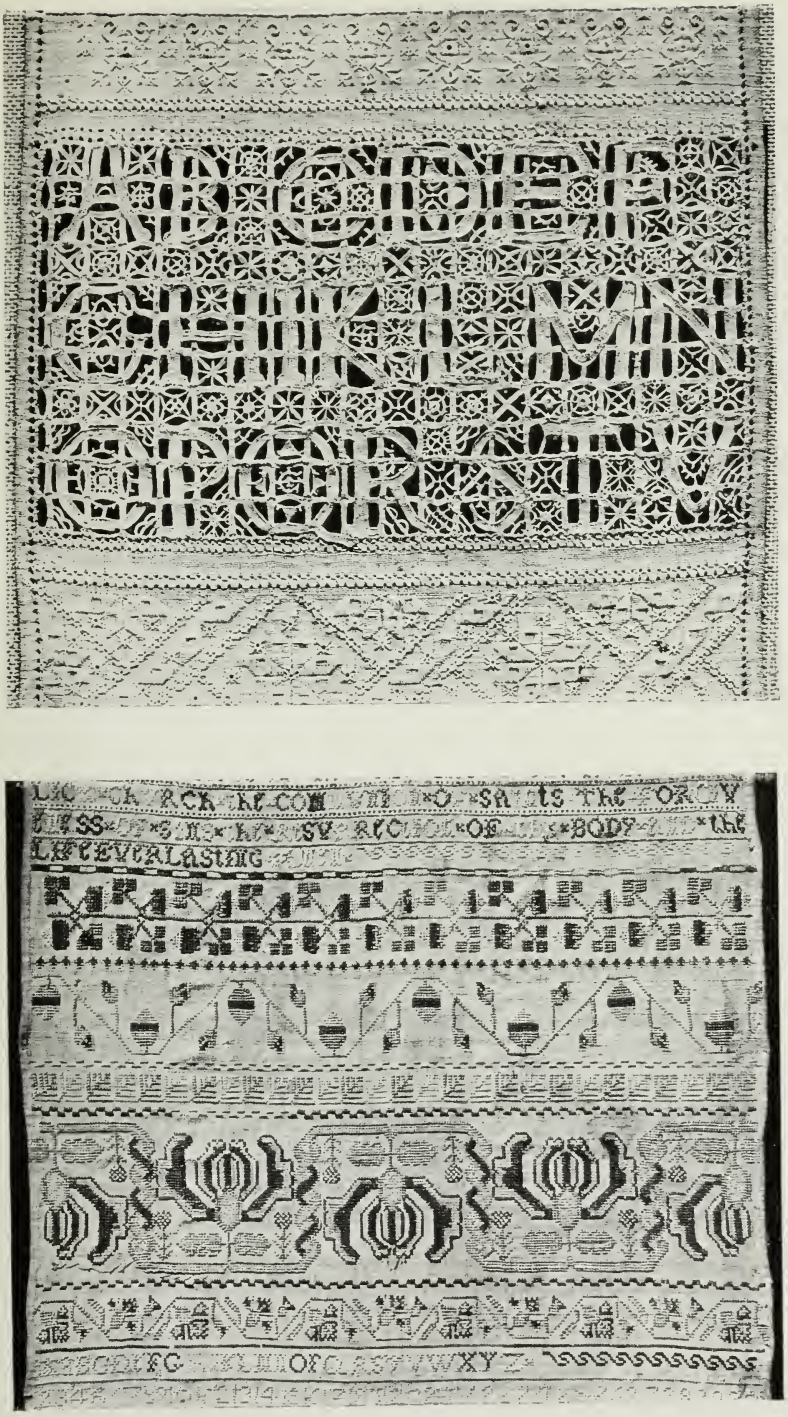


6. ENGLISH; dated 1661. (p. 11.)



21. ENGLISH; second half of 17th century. (p. 16.)

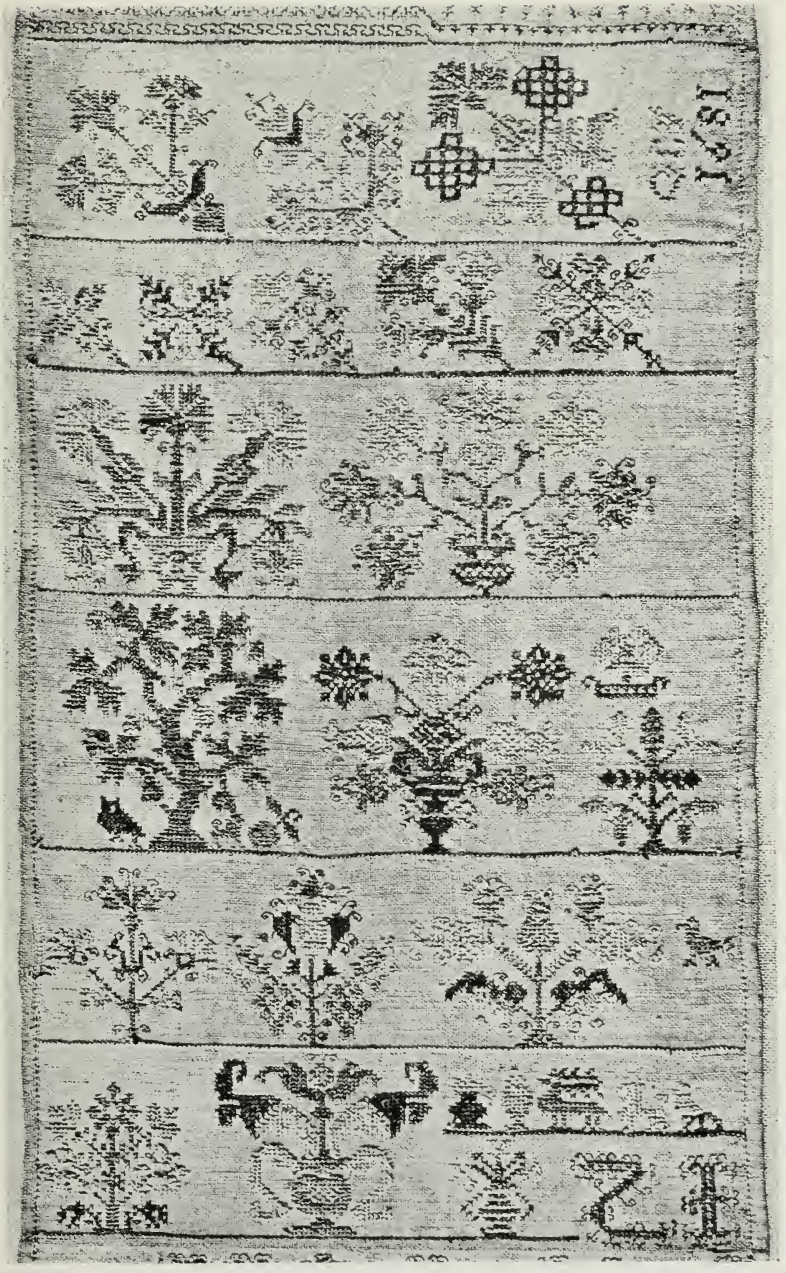


20. ENGLISH; second half of 17th century. (p. 16.)
26. ENGLISH; dated 1731. (p. 18.)

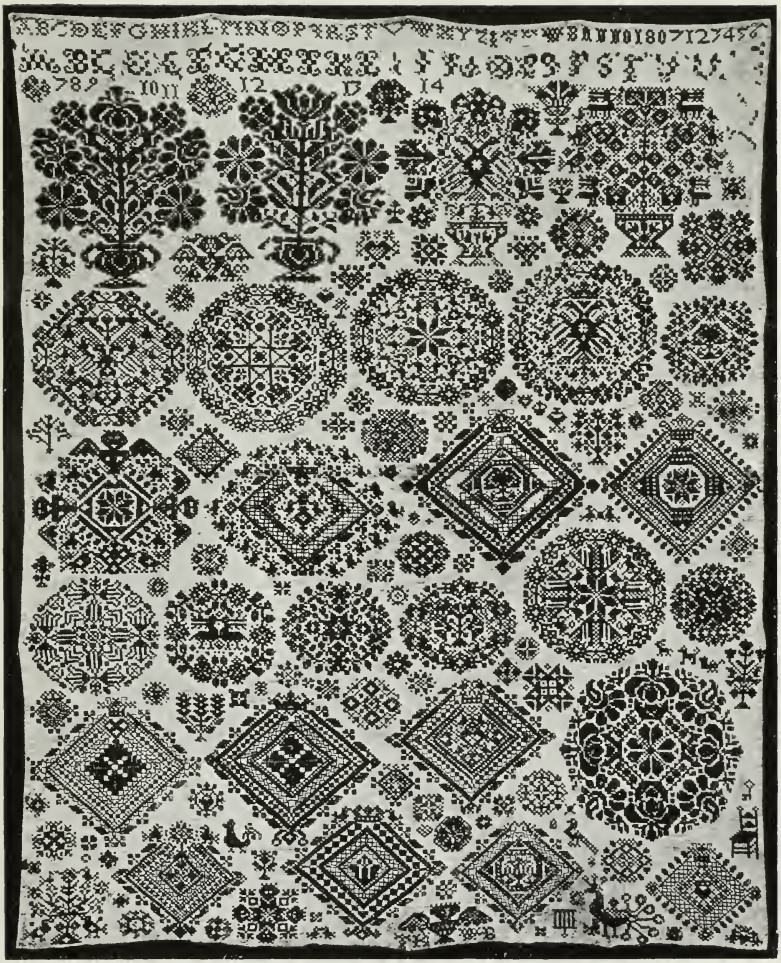
If idly spent no art or care. Time's blessing can Restore.
And God requires a strict account For ev'ry mis-pent hour.
Short is our longest day of life. And soon its prospect ends,
Yet on that day's Uncertain date. Eternity depends. xxx
Harriet
Tuttell
1826

42. ENGLISH; dated 1826. (p. 23.)

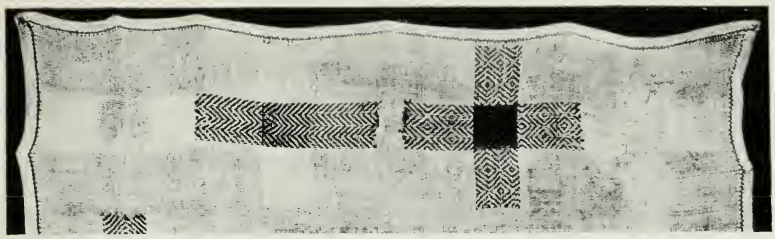
48. DUTCH; dated 1798. (p. 26.)



50. GERMAN; dated 1681. (p. 29.)

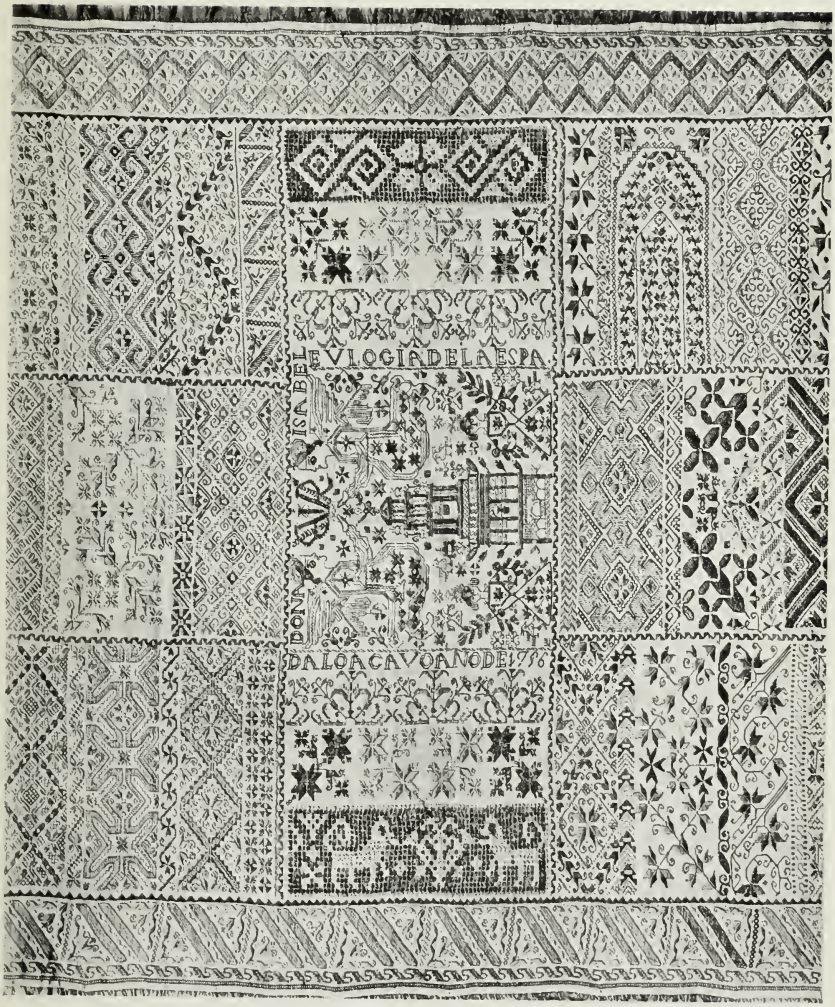


53. GERMAN; dated 1807. (p. 30.)



32. ENGLISH OR DUTCH; dated 1799. (p. 20.)

59. From FLORENCE; late 18th or early 19th century. (p. 33.)



60. SPANISH; dated 1756. (p. 35.)

5.05 - 5.07

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